

Contemporary British Prints, July 26, 2002-September 29, 2002

Like most museums, The RISD Museum has built its exceptional collection through the great generosity of its patrons. We have one of the finest collections of 18th- and 19th-century British watercolors in this country, due to the continuing philanthropy of one anonymous donor. We are currently developing a collection of contemporary British art through the encouragement of several donors whose recent gifts are highlighted in this installation.

CHECKLIST OF THE EXHIBITION

Nicola Tyson, British, 1960 -
Untitled (I), 1997
Drypoint
Mary B. Jackson Fund 2002.70.1

Nicola Tyson is a British artist who since 1991 has been based in New York. For two years she ran a prominent alternative gallery for women only. She has written about this period as a time when "'Female' was being explored, renegotiated, purposely confounded and confused, reinvented and expressed in the visual arts, performance and writing." (Nicola Tyson, "A Brief History of Trial Balloon...", in *In a Different Light: Visual Culture, Sexual Identity, Queer Practice*. San Francisco: 1995.)

In this series of prints, Tyson uses an intimate scale and a delicate drypoint line to relay the private, confessional representations of female fears and desires. Certainly inspired by the figural distortions of Surrealist art, her work is also informed by her study of fashion design.

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David Hockney, British, b. 1937
Piet Clement
Petersburg Press, Inc.
Enchantress in Her Garden, 1969
Etching and aquatint on paper
Gift of Richard Brown Baker 1996.11.18

"I'd always enjoyed the [Brothers Grimm] fairy tales very much and thought I'd like to illustrate them... I'd read them all, about three hundred and fifty. By the time I began the etchings I'd decided to cut it down to about twenty stories. I'd done a bit of research into other illustrations of the stories...

Sometimes I'd take slight liberties with the stories. For instance, in *Rapunzel*, which is about an old lady, she's called in my translation an enchantress -- I've forgotten the German word, but I remember having quite a few discussions with the translator about whether she should be called that or a witch; there's a difference in English between an enchantress and a witch. A witch seems a totally wicked woman; an enchantress is less wicked really, and after all this woman in the story doesn't keep the child; she's quite kind about it. So I thought the word enchantress was better. In the story she wants the child from the couple who live next door and keep stealing her lettuce." (David Hockney, *David Hockney by David Hockney*. New York: 1976.)



Martin Parr, British, b. 1952
Jonathan Stephenson, British
Fergus Allen, British
Kate Clanchy, Scottish, b. 1965
Philip Gross, British, b. 1952
Sophie Hannah, British, b. 1971
Geoff Hoare, British
Alice Oswald, British
Roger McGough, British
Vicki Raymond, British
Rocket Press, English
West Bay, 1997
Print; C-type photograph
Gift of Cindy and Scott Burns 1998.37.1

Jonathan Stephenson of Rocket Press wanted to create a book about the British seaside in the 1990s. He approached Martin Parr, who had gained recognition in the previous decade for his uncompromising images of the British working class on holiday in Brighton. After

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agreeing to the project, Parr made many trips to the Dorset resort of West Bay in the summer of 1996, where he captured in vivid color the strange and humorous aspects of the people and place. Parr's photographs were sent to eight British poets, most of whom wrote new works to accompany the pictures.

Richard Long, English, b. 1945

Walking Down the Road Ahead..., Being in the Moment, 1999

Color photo-offset lithograph

Gift of Christina and Robert Odegard 2000.55.1

"Nature has been recorded by artists, from pre-historic cave paintings to 20th-century landscape photography. I too wanted to make nature the subject of my work, but in new ways. I started working outside using natural materials like grass and water, and this evolved into the idea of making sculpture by walking.

Walking itself has a cultural history, from Pilgrims to the wandering Japanese poets, the English Romantics and contemporary long-distance walkers.

My first work made by walking, in 1967, was a straight line in a grass field, which was also my own path, going 'nowhere'... Each walk followed my own unique, formal route, for an original reason, which was different from other categories of walking, like traveling. Each walk, though not by definition conceptual, realized a particular idea. Thus walking -- as art -- provided an ideal means for me to explore relationships between time, distance, geography and measurement. These walks are recorded or described in my work in three ways: in maps, photographs or text works, using whichever form is the most appropriate for each different idea. All these forms feed the imagination; they are the distillation of experience.

Walking also enabled me to extend the boundaries of sculpture, which now had the potential to be de-constructed in the space and time of walking long distances. Sculpture could now be about place as well as material and form." (Richard Long, 2000, from artist's website: www.richardlong.org.)

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Richard Long, English, b. 1945

Lectoris

7 Zeven

Willem van Parc

Lent Lieshoot

Sixth Morning Camp..., Being in the Moment, 1999

Color photo-offset lithograph

Gift of Christina and Robert Odegard 2000.55.2

Richard Long, English, b. 1945

Lectoris

7 Zeven

Willem van Parc

Lent Lieshoot

Being on the Summit of Cotopaxi..., Being in the Moment 1999

Color photo-offset lithograph

Gift of Christina and Robert Odegard 2000.55.3

Richard Long, English, b. 1945

Lectoris

7 Zeven

Willem van Parc

Lent Lieshoot

Being on the Summit of Kilimanjaro..., Being in the Moment 1999

Photo-offset lithograph

Gift of Christina and Robert Odegard 2000.55.4

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Richard Hamilton, British, 1922-2011
Dedicated Follower of Fashion, 1980
Photogravure, etching, and aquatint on paper
Gift of Richard Brown Baker 1996.11.15

Popular culture is a frequent subject for Richard Hamilton. The title of this print, in fact, is the name of a 1966 single by The Kinks, a British rock group. The artist described the origin of the print: "In 1969, while at a large photographic company in Hamburg, I idly plucked a naive little photograph from a wastepaper basket. It showed a young man in a Beatles jacket self-consciously making a telephone call. On the back were a name, address and telephone number. It occurred to me that it had been sent, unsolicited, in the hope of getting a modeling job. I used the figure and changed the ambience." (*Richard Hamilton Prints: A Complete Catalogue of Graphic Works 1939-1983*. Editions Hansjorg Mayer: 1983.)



Hamilton seems to have found this figure charming, but fifteen years after happening upon the photograph, his portrayal is also seen to have a sense of irony. The setting in which Hamilton places him includes a reproduction of Robert Indiana's painting *ART*, 1972, reminding us of the artificiality of the scene.

Paula Rego, British, b. 1935
Marlborough Graphics
Wendy Sewing on Peter's Shadow, 1992
Etching and aquatint
Gift of Cindy and Scott Burns 2000.111.2

Paula Rego's passion for storytelling was sparked by the folktales told to her as a child by her great aunt. She continues to look to many kinds of tales, as well as the history of art and her childhood memories, for inspiration in portraying the complexities of human behavior.



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Nicola Tyson, British, 1960 -
Untitled VIII, 1997
Drypoint
Mary B. Jackson Fund 2002.70.8

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Nicola Tyson, British, 1960 -
Untitled (II), 1997
Drypoint
Mary B. Jackson Fund 2002.70.2

Nicola Tyson, British, 1960 -
Untitled (III), 1997
Drypoint
Mary B. Jackson Fund 2002.70.3

Nicola Tyson, British, 1960 -
Untitled (IV), 1997
Drypoint
Mary B. Jackson Fund 2002.70.4

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Nicola Tyson, British, 1960 -
Untitled (V), 1997
Drypoint
Mary B. Jackson Fund 2002.70.5

Nicola Tyson, British, 1960 -
Untitled VI, 1997
drypoint
Mary B. Jackson Fund 2002.70.6

Nicola Tyson, British, 1960 -
Untitled VII, 1997
drypoint
Mary B. Jackson Fund 2002.70.7

Paula Rego, British, b. 1935
Marlborough Graphics Ltd
Captain Hook and Lost Boy, 1992
Color etching and aquatint
Gift of Cindy and Scott Burns 2000.111.1

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